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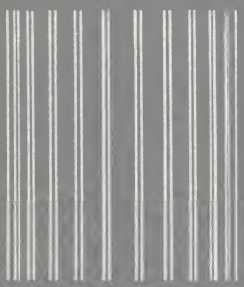

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Columbia Library Columns

VOLUME XVI NOVEMBER, 1966 NUMBER 1

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SAILORS' SNUG HARBOR

In the center is the main part of the original structure. To the left and right are the colonnaded additions.

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Foreword

THE present issue of the *Columbia Library Columns* is devoted to American architectural topics. This is a most suitable assignment, since the Columbia University library system includes the country's greatest collection of architectural books, the Avery Memorial Architectural Library.

Two of the three articles deal with notable acquisitions for the Avery Library of documentary material by or related to two 19th century architects, both connected with New York and both men of considerable importance to the development of American architecture: Isaiah Rogers (1800-1869) and Alexander Jackson Davis (1803-1892). It is, of course, not the technicalities of their building activities that these articles are concerned with, but with the men themselves and with the milieu around them. It has often been said (although the definitions are still in dispute) that architecture is *more* than building: it is not only houses and churches, but also architects and their clients; it is cities; it is almost everything that shapes man's self-made environment, from his first cave-shelter to the glittering metal towers of Sixth Avenue. Architects indeed have frequently claimed that they constitute at least the world's second-oldest profession, and a profession of far more universal concern than the oldest. This claim, incidentally, poses a special challenge for architectural librarians who want to maintain what in library terminology is called "complete coverage." It proves to be an ever-expanding task.

The third article in this issue is devoted to the struggle for the preservation of New York City's architectural heritage to which both Isaiah Rogers and Alexander Jackson Davis contributed. The author of this article, Alan Burnham, is Executive Director of the Landmarks Preservation Commission of New York. It is fitting to mention that this position was first held by a former Avery Librarian, James Grote Van Derpool. It is to the preservation of our architectural heritage that Avery Library likewise remains dedicated; and if—unhappily—not all of New York's notable old buildings could be preserved, at least as much of their documentation as possible would always find a worthy archive at Columbia.

Adolf K. Placzek
Avery Librarian

Landmarks for New York

ALAN BURNHAM

NEW YORK CITY has come of age; it is now doing something about its architectural heritage. It has established a comprehensive and continuing landmarks preservation program. Local Law 46 of 1965 set up a Landmarks Preservation Commission with city-wide responsibilities, and the broad scope of this New York City program sets an important precedent for other American cities. The creation of this new city agency represents a major step forward as most other cities set up their preservation programs to protect only a few specific areas.

The Commission is a part of the Office of the Mayor, and it has the enthusiastic support of Mayor Lindsay. Here in New York we have a Commission of eleven non-salaried members, assisted by a paid staff, to designate landmarks and historic districts in all the five boroughs.

Today the Landmarks Preservation Commission is waging a life and death struggle over lawsuits which have been brought against it. Here will be tested whether certain buildings are architecturally and historically notable and whether Local Law 46 is constitutional.

The test has already begun, an exciting chapter in the history of preservation with the case of the Manhattan Club—the splendid French Second Empire mansion which the sportsman millionaire Leonard Jerome built on Madison Square at the time of the Civil War. Leonard Jerome, quite aside from his own brilliant career, would be famous as the father of Jennie Jerome, the mother of Prime Minister Winston Churchill. Jennie Jerome lived in the house as a child and later inherited it and owned it until 1903.

The Manhattan Club, after its building was officially designated a landmark, saw fit to bring suit against the Landmarks

Preservation Commission seeking "an order, determination and judgment setting aside and declaring null and void the designation of petitioner's property as a landmark." Among their contentions was the following: that "the determination was arbitrary and capricious in that the premises have no real historical interest."

Judge Charles Mark's decision in this case will have far reaching effects and will doubtless set a precedent for future landmarks cases wherever they may arise throughout the nation. Judge Marks upheld the designation and found the law constitutional.

In answer to the contention that the premises have no real historical interest Judge Marks said that "the architectural, historical and aesthetic value of the improvement (i.e., the building) was fully established, and the court may not substitute its judgment for that of the administrative agency." He added: "Such values are a 'valid subject of legislative concern' and 'reasonable legislation designed to promote that end is a valid and permissable exercise of the police power' . . . the promotion of the general welfare includes the historical and cultural purpose envisaged by the City Law."

This case may be considered as a very important round in the struggle to establish the importance of the principle of aesthetics and beauty in our communities on an equal footing with those traditional requirements governing health, safety, and welfare of the people.

Another major legal test which the Commission faces has been brought by Sailors' Snug Harbor, a charitable organization established by the will of one Captain Robert Randall in 1801 to provide a home for retired seamen. It is located on the Kill Van Kull in the New Brighton area of Staten Island and possesses, on its grounds, the finest group of Greek Revival buildings in New York City. Among the very few groups of Greek Revival buildings in the entire country, Sailors' Snug Harbor is

one of the most outstanding. The Board of Trustees of this famous institution has decided to tear down all but one of these five handsome buildings, claiming obsolescence and being unwilling to find any alternate uses for them. They have held to this decision despite the fact that these buildings represent a vital part of our architectural heritage and that the Landmarks Preservation Commission has designated them as landmarks.

If Sailors' Snug Harbor were to win their lawsuit, this could drastically curtail the powers of the New York City Landmarks Preservation Commission and would prove a serious setback to the national preservation movement. Were this to come about, New Yorkers would be surprised to learn that it was not the work of angry realtors but of a group of leading citizens, the Trustees of Sailors' Snug Harbor.

It is interesting to note that the 1801 will of the founder of Sailors' Snug Harbor specified that certain prominent citizens should serve on its Board of Trustees. If this superb group of buildings is eventually torn down, it will be the decision of the five Trustees headed by the President of the New York Chamber of Commerce, and including the Rector of Trinity Church and the Pastor of the First Presbyterian Church in New York City.

As an indication of how the Trustees of today differ in their outlook from those of an earlier date we should note that these five Greek Revival buildings were built over a considerable period of time, the three central ones having been built first, while the two end ones were added at a later date. In building the two end buildings, many years after the first group of three was built, the original style of architecture was strictly adhered to, thus producing a truly imposing effect where the handsome Ionic porticoes of the newer end buildings repeat that of the original center building. This was an unusual bit of foresight and good judgment for which the Trustees of that day should be praised.

The beautiful quality of the stonework, the regularity of the jointing and the handsome finish of the columns, with their refined Ionic capitals, all contribute to the effect of elegant craftsmanship. The beauty of this American version of the Greek temple is the very quality which is so much admired today in Greek Revival architecture of this period. Situated in a superb park-like setting, and surrounded by well kept lawns and drives, with an abundance of fine old shade trees, these buildings are dramatically situated overlooking the Kill Van Kull waterway, presenting a total frontage of about four hundred feet.

The efforts of the Commission are directed at preservation of just such buildings as these throughout the five boroughs, often against a stubborn opposition but more often with the grateful acquiescence of enlightened civic-minded owners.

Among those who have welcomed the designation of their buildings are such notables as the Morgan-Guaranty Bank for their building at the corner of Broad and Wall Streets, India House on Hanover Square, the Bowery Savings Bank for their building at 130 Bowery, the Bar Association, Grace Church, Saint Mark's in-the-Bowery and Old Saint Patrick's Cathedral.

Recently, when a hearing for the proposed designation of St. Paul's Chapel at Columbia University was announced, President Grayson Kirk wrote graciously: "We are pleased to learn that the Landmarks Preservation Commission proposes to designate St. Paul's Chapel as an official landmark." The Commission's report said: "St. Paul's Chapel attains an altogether pleasing dignity from its beautiful proportions and handsome architectural details. This brick building with limestone trim is highlighted with terra cotta ornament and ornamental bronze carefully integrated into an harmonious ecclesiastical design."

President Kirk had equally kind words for the designation of the Low Memorial Library about which the specific findings of the Commission's report said the following: ". . . that among its important qualities, Low Memorial Library is a majestic

example of Roman architecture, that it is monumental in scale with an impressive Ionic portico, that the building is dramatically sited at a central location on the college campus, that it has served for the entertainment of visitors of world-renown, and that it has always been a rallying point in the cultural life of this great University."

One of the most successful phases of the work of the Commission has been the creation of Historic Districts. This recognition of architecturally notable areas or districts within the City has led to the designation of the fifty block Brooklyn Heights Historic District and four other small districts with many more to come. Here a constant process of upgrading, through the processing of all plans affecting the exteriors of these buildings by the Commission, has won the most enthusiastic endorsement of the residents inside these areas. The Landmark Law provides a pattern for preservation and for the improvement of existing structures. We now have a precedent whereby the best of the old can be restored and preserved alongside the best of the new, thus creating the city of the future—a city with a heritage.

A PICTURE SECTION

On the following four pages are photographs taken in three of the Historic Districts that have been designated thus far by the Landmarks Preservation Commission of the City of New York.

BROOKLYN HEIGHTS HISTORIC DISTRICT

Federal town houses of the early 1800's. In all of New York City these are two of the best surviving ones.

TURTLE BAY HISTORIC DISTRICT

Architectural interest in this area centers in the fine examples of mid-19th Century houses. A characteristic feature is the pediment above the central window on the main floor.

The old willow tree in Turtle Bay Gardens. The fountain was copied from one at the Villa Medici in Rome.

CHARLTON-KING-VANDAM HISTORIC DISTRICT

A row of particularly attractive Federal style buildings.

ALEXANDER J. DAVIS

An 1852 portrait, in watercolor, by George Freeman.

"We Can't Get On Without You"

Letters to Alexander J. Davis, Architect

JANE B. DAVIES

CHARLES ADDAMS's fiends would have been very ill at ease in the Victorian houses which Alexander J. Davis designed for his clients. To be sure, his picturesque villas and charming cottages usually had towers and frills and gingerbread, but these were discreetly applied and there was little of the macabre and sinister. After all, in Davis's day his houses had nothing of decay; they were new, the newest thing in the fashion and taste of the period—though he hoped they might evoke something of a feeling of antiquity. The few that have survived cast a graceful shadow on this bleaker twentieth century.

A friend of Asher B. Durand and Thomas Cole, of John Casilear and the English painter George Harvey who painted "atmospheric views" at Hastings on the Hudson, the romantic architect was, like the painters, deeply moved by the unspoiled American landscape of his day. He went on trips up the Hudson with them and explored the wooded hills and the dark ravines of its valley. And in rural architecture he explored for forms that would be in harmony with the natural scene, for irregular shapes and outlines that were free from rigid formality, for bold and dramatic features with contrasts of light and shade. He was influenced, to be sure, by English books on the Picturesque and by the vogue for the Gothic, Italian, and Swiss styles, but his work was highly individual, and he ventured, too, into types he called "American." However, for serene and quiet scenes, and for the city, he never lost his fondness for the classical.

Born in 1803 in New York, he spent there most of the long life that nearly spanned the century. He began as an artist, draw-

ing building views and cityscapes that are among our important records of the late 1820's and the 1830's; he grew up, architecturally speaking, in America's first great art library, among the books and under the tutelage of his older partner, Ithiel Town. Davis was always primarily a designer and his work had a strong pictorial quality, often daring and dramatic in its effects, with original and skillful handling of irregular compositions, and a fine sense for proportion and for delicacy of detail, exceptional in his period. His was an adventurous mind which pioneered in the many styles of his day, at times dreaming out plans beyond the possibilities of execution, or of his client's purse.

"*Downing stole your thunder,* for a while," Robert Donaldson once commented to Davis, as he reminisced about "the rural Architecture & villa embellishments which have since gone on to the great *improvement* of *country life* . . . but," he added, "I always . . . claimed for you the *seminal* ideas which have been so fruitful." A North Carolinian domiciled as a country gentleman on the Hudson above Poughkeepsie, Donaldson turned to Davis for designs over a long period of time, for his own estates and as well for his alma mater at Chapel Hill, and to him, as "Arbiter Elegantiarum," Andrew J. Downing, the landscape gardener in Newburgh, dedicated his second book. It was through Donaldson, friend and patron of both, that Downing had first met Davis, when in 1838 he was in search of illustrations for the first of the books on landscape gardening and rural architecture that became so influential.

At the time, Davis was already a well-established architect with a varied practice. A distinguished Greek Revivalist, he had also from early in the decade been designing in the Gothic style, including picturesque villas and cottages. Just the previous year he had started to publish his *Rural Residence* in parts, but since that was a panic year and the format with hand-colored, folio-sized lithographs was expensive, it had sold but few copies (now

very rare in the original state); only two issues appeared and they cost Davis dearly.

Downing was more fortunate. Tall and slender, with intense, penetrating eyes and dark, flowing hair, he had a compelling personality and a facile pen. His books were enormously popular and he became the tastemaker of his generation. For almost a dozen years Davis worked with Downing, drawing most of the charming illustrations (cut in wood, often by Alexander Anderson, the "American Bewick") which enticed the eye while Downing's felicitous prose expounded the delights of the Picturesque and the Beautiful and urged the rural dwellers to adorn their grounds with "smiling lawns and tasteful cottages." Many of the drawings at first were Davis's own designs, though later he also put into architectural shape his friend's rough, hesitant sketches. How much other architectural assistance he gave is an almost unknown quantity.

In October 1850 Downing returned to Newburgh from his only trip to England. "I must have a chat with you and tell you about the great English places & great cathedrals of the Low Countries. I enjoyed my visit more than I can well express," he confided. "I brought home a few good architecture books which I shall be glad to show you," he continued, "& finding a clever young architect in London I persuaded him to come out with me & work at architecture & landscape gardening with me."

The "clever young architect" was Calvert Vaux (later of Central and Prospect Parks fame), and for all Downing's reassurances to the contrary, one of the most fruitful and influential collaborations in mid-nineteenth century American taste and architecture came abruptly to an end. Less than two years later Downing perished in the tragic race of two Hudson River steamboats; he was last seen on the flaming deck of the *Henry Clay* calmly throwing wooden deck-chairs as makeshift life-

preservers to the helpless victims below. The collaboration with Downing had given Davis added prominence and brought him numerous clients. By 1850 he was well known as an outstanding designer of country houses.

The Downing letter highlighting the end of this collaboration belongs to a group of one hundred fifty letters written to Davis which were recently acquired by Columbia's Avery Library and which add significantly to its already important Davis materials. Together with three other large Davis collections, these form one of the richest treasure troves of nineteenth century American architecture—daybooks, records, letters, memorabilia, and thousands of drawings, from crude pencil sketches on old envelopes to exquisite exhibition watercolors. Of special interest in Avery are the only known portraits of Davis: a watercolor, two pencil sketches, and a cut-out silhouette. The small oval watercolor, still in the carved frame as the family kept it, shows him in his prime, with the sensitive face of a dreamer, a faraway look haunting his blue eyes and a hint of melancholy drooping the faint smile on his thin lips. Though unsigned and undated, it was painted in 1852 by his friend George Freeman, an American miniaturist and portrait painter who during a long sojourn in England had painted, among others, the Queen and the Prince Consort.

The new letters range broadly over a long period of time and a wide variety of subjects. Davis's first client is there—the New Haven poet James A. Hillhouse, whose "Sachem's Wood" stood until recent years at the head of the Avenue he cut through his farm—and his last client, Donaldson's daughter, writing from St. Augustine, Florida, for a cottage whose form she left "quite to your taste." There are letters from many other important clients, some of whom loyally continued commissions over decades and became his personal friends, and, finally, letters from artist friends and professional colleagues. The letters form, indeed, something of a microcosm of his long career, so broadly

do they sweep across his work and styles, touching on his designs for public buildings, universities and schools, churches and chapels, and especially country houses.

General William Paulding, Washington Irving's old friend, who as mayor of New York had welcomed Lafayette, wrote Davis in June 1839: "I expect to leave the City with my family tomorrow for Tarry Town, where Philip and myself wish to see you immediately, as we cannot proceed in erecting our house, without consulting you." Like most other gentlemen in those days when the American architectural profession was in its infancy, he had considered a few basic drawings and plans were enough from an architect—the rest to be left to the builder. Paulding had ventured, the year before, into building Davis's first Gothic villa on the Hudson. Enlarged later by Davis for another client, this is now restored by the National Trust for Historic Preservation as "Lyndhurst."

Small wonder it is that many of the letters are appeals for Davis to come to the rescue of his puzzled clients, to "step into the boat at once," or at least to send more drawings and explanations, or, as Samuel F. B. Morse would have it, to telegraph. When Edwin C. Litchfield erected his Italian villa in Brooklyn, on the crest of the farm that is now Prospect Park, he ran into so much trouble with his builders that he took the exceptional course of having Davis himself superintend the building operations. A letter from Paris conveying Litchfield's wishes in six closely-written pages is part of the new collection in Avery.

Although Davis's country houses were usually in the Gothic or Italian style, a series of delightful letters in Avery traces his transformation of a great Hudson River house, "Montgomery Place" at Barrytown, from a simple rectangle in severe Federal style to an elegant, richly ornamented, classical mansion. Accomplished by harmonious additions and embellishments made in two stages twenty years apart, in the 1840's and 1860's, it was to a remarkable degree the joint achievement of the architect

"Villa in castellated style of Gothic."

"Villa in American style of Italian."

STUDIES BY DAVIS FOR EDWIN C. LITCHFIELD'S HOUSE

and the two beautiful, gracious ladies whose wishes and ideas he carried out.

The house had been built originally around 1802-1805 by Janet Livingston Montgomery (daughter of Robert R. Livingston of "Clermont" at Tivoli just to the north), who for more than fifty years mourned her "soldier," the "Hero of Quebec," who had departed from his bride of two years, promising "you shall never blush for your Montgomery." It was inherited in 1828 by her brother, Edward Livingston, though in the ten remaining years of his life, as Senator, Secretary of State, and then Minister to France, he had little enough time to spend there.

Mrs. Livingston, his widow, was of French descent and a great beauty. At seventeen, escaping from Haiti under the gunfire of revolutionaries who had murdered or dispersed much of her wealthy French family, she fled to New Orleans, where two years later she married Livingston, twenty years her senior. Their home became a center of social life wherever they were. Coralie, their daughter, likewise a belle, married Thomas Pennant Barton, the Shakespearian bibliophile and collector; sometimes on a winter evening. in their New York home, he would show Davis his Shakespeare folios while they talked of the latest performances, for Davis was an avid theater enthusiast from the stagestruck days of his youth.

The two ladies charmed their architect—as they had charmed the social circles of New Orleans and Jacksonian Washington and the court circles of Louis Philippe's Paris. They worked together for forty years enhancing the estate on the Hudson. To the house he added handsome porticoes, a gracefully arcaded pavilion with a balancing pilastered wing, terraces, and numerous embellishments to bring the whole into harmony. Meanwhile he made a host of subsidiary designs: ornaments and arbors for their gardens and rustic bridges for the winding paths of the romantic, cascaded wilderness valley, stables and cottages

Montgomery Place in Barrytown: the east front

for the estate and the village, and even a village church. They came to depend on his "taste, experience, & skillful pencil," and when they wrote to him, "we can't get on without you," he embarked, if at all possible, on the next boat up the River.

Nowhere is it more fascinating to watch the evolution of a design—or to see more clearly an architect's difficulties when working at a distance—than in Mrs. Barton's letters during the summer of 1863, when they were adding the east front's handsome semicircular portico, inspired by the Temple of Vesta at Tivoli. Davis had planned a higher roof-balustrade as a part of his design for the façade, but because of complications and expense, Mrs. Barton decided to forego it, and this shortly precipitated a crisis.

"The columns [of the portico] are up & the entablature is progressing," she reported. "The whole thing *per se* is beautiful —But alas! it *squashes* down the whole house, & as one of the ancients said: 'Who tied my son to that sword'! so I exclaim 'Who has clapped my old house to the Temple of Vesta'! The addition to the top of the house becomes a necessity & is the only thing to save us from a monstrous incongruity . . . anything rather than this *beautiful,* overwhelming Portico should look so out of proportion with the main house . . . Pray—pray —my dear Mr. Davis, think of what can be done . . . You see, I am in *despair* . . . I wish Montgomery Place had the power to attract you & to make you come on the *Jefferson* Thursday morning . . . You wicked man, with your *temple of Vesta* to lead me to all this ruinous *extravagance* which I cannot now avoid without being ridiculous.

"Mr. Renwick the architect was here today & admired the columns & the proportions & the whole thing exceedingly but he was *too polite* to say anything about its crushing the good old house by its magnificence! Your reputation is at stake & you must reconcile what is now so incongruous."

A week later the *Jefferson* landed Davis on the Barrytown dock at 5 A.M. By the end of the month, the new roof balustrade and its central blocking were in place. Mrs. Barton was delighted: "The Portico *I must say* is extremely handsome—the railing on the roof & the blocking are up—the effect surpasses my expectation—the vase of course will crown the whole."

Davis's reputation was safe.

Gate house at "Blithewood" in Barrytown.
Designed by Davis in 1836 for Robert Donaldson

The Recently Discovered Diaries of Isaiah Rogers

DENYS PETER MYERS

IT all began, in a sense, with the late Professor Talbot Hamlin.* Having completed a master's essay on one of his favorite Greek Revival architects, Minard Lafever, author of numerous builder's guides, I was asked, "what next?" In the course of that conversation in 1948, Professor Hamlin said: "You really ought to do something about Isaiah Rogers. He's never been adequately studied, and he richly deserves thorough research." Thus the hunt for documentation began.

How does one trace the descendents of a man who died in 1869? The only published genealogy of the Rogers family ends with the generation of 1800, the year of Isaiah Rogers's birth. The solemn but happy thought of checking cemetery records occurred to me. At Spring Grove Cemetery in Cincinnati, the city where Rogers last lived, I found that the most recent interment in the family lot had taken place in 1947 following the funeral of Willard Gould Rogers, a grandson of the subject of my research. Further inquiry disclosed that the funeral expenses had been paid by Miss Marian H. Rogers of Atlanta. The trail was getting warm.

Miss Marian H. Rogers, fortunately, was still living and was listed in the Atlanta telephone directory. A long-distance call was promptly placed. During our conversation, it turned out that she was Isaiah Rogers's granddaughter. "Have you any plans, drawings or letters pertaining to your grandfather's

* A member of the faculty of Columbia's School of Architecture, 1916-1954, and Avery Librarian, 1934-1945.

ISAIAH ROGERS

A photograph of the architect, at age 61, made by Worms & Co. of New York.

work?" I inquired. Her reply was disheartening. "No, they were all burned up when my brother Willard's garage caught fire in 1916." "Nothing at all?" I asked. Suddenly, night turned to day as she replied, "No, I haven't anything at all—nothing except his diaries." I caught the next flight to Atlanta.

After two delightful visits with Miss Rogers, a charming and intelligent lady of advanced years, she graciously entrusted the only known surviving Rogers documents to me with the understanding that they would eventually be deposited permanently in a scholarly library. Recently it was my privilege to complete arrangements with Mr. Adolf Placzek, Avery Librarian at Columbia, for carrying out my agreement with the late Miss Rogers. Isaiah Rogers's diaries have now reached their logical destination.

The forty extant diaries, in reality office memorandum books with numerous personal notes, cover the period from 1838 through 1867, with some lacunae. They are small pocket books written in faded lead pencil in a minuscule and sometimes illegible hand. Rogers's orthography also presents problems for the reader. He spelled as he must have pronounced, like a native of Marshfield, Massachusetts. Newport is sometimes rendered as "Newpot," and "get" invariably comes out as "git." It is in his spelling of personal names, however, that the real challenges arise. Certain internal evidence suggests that Rogers may have suffered from slightly defective hearing. Certainly he had difficulty with many proper names. Some of these deciphering problems may be obviated by consulting my some 1,200 pages of typescript, comprising the complete text of the diaries as nearly as it can be read, which are deposited at Avery Library along with the original documents.

Although the early period of Rogers's career is not covered by the remaining diaries—the years when he designed the Tremont House in Boston, the world's pioneer first-class hotel, and the Astor House in New York, much useful and hitherto unknown material regarding his career as a leading architect of

his time is now at hand. Perhaps the most valuable data are those which throw more light on American architectural practice during the middle third of the nineteenth century, that fascinating transitional period when so many self-trained carpenters and builders were gradually evolving into full-fledged professionals. Isaiah Rogers, a gifted, intelligent and imaginative designer and planner, although a man of scant formal education, was typical of his profession in his time and place. Aside from his own merits, he serves as a prime example for the study of general architectural practice.

Much information on the progress of such notable structures as the New York Merchants' Exchange, the Astor Place Opera House, the Exchange Hotel in Richmond, the Boston Merchants' Exchange, the Battle House in Mobile, the Burnet House, Hamilton County Court House and Pike's Opera House in Cincinnati and many, many other buildings—including stores, residences, etc.—is to be found in the diaries. Quite as important as establishing with certainty Rogers's authorship of a number of formerly unattributed buildings is the fact that he was obviously not the architect of several important structures previously attributed to him. The diaries, at least for the periods covered, set the record straight.

Inevitably, a certain amount of the text is trivia, e.g., "Paid for segars, 12½¢." Roger's travel notes are of more general interest. Working as he did from Maine to Alabama and from Massachusetts to Kentucky, his diaries reflect the improvements in steamboat service and the gradual spread of railway networks before the Civil War. He usually names the vessels on which he travelled, among them the ill-fated Long Island Sound steamboat *Lexington,* which burned with great loss of life in 1840. (A print of the disaster launched Nathaniel Currier on his long career as a lithographer.) In 1851 Rogers travelled from New Orleans to Louisville on the *Alex. Scott,* a boat on which young Sam Clemens served as cub pilot under Horace Bixby. One

wonders if Rogers later read Mark Twain's early work. Doubtless he never realized that their paths had crossed.

There is much of human interest in the diaries in addition to the important record of professional work. Isaiah Rogers reveals himself between the lines to have been gregarious, friendly, frank, trusting, and sometimes, unfortunately, naive. He was several times in deep waters financially through the dishonesty of business associates, yet he seems never to have lost his faith in human nature. On the steam cars from Philadelphia to New York he "Paid $1.00 for hack to take a widow home which was on board of the cars and had some way to go at a late hour of the night and not much money with her, I presume." The sum was a day's wage at the time. One suspects him of gullibility when confronted with an old confidence game, but one admires his heart, if not his head. Judging from his record of expenses, he never declined a request for alms.

Isaiah Rogers was moderate in his indulgences, but he was certainly no puritan. He enjoyed his whiskey, his "segars" and friendly games of euchre. He went frequently to the theater and saw most of the leading luminaries of his day—Forrest, Fanny Ellsler, and many others. His first reference to the great ballerina reads, "Went to the . . . Theater . . . and saw the Ellsler." A later entry refers to her as Fanny Ellsler, and a final note reads, "Went to see Fanny dance." One gathers that he shared the universal susceptibility. A practicing Universalist, Rogers wholly lacked both the puritan fanaticism of his times and the bigotry which gave rise to the Know-Nothing furore of the period. That he was an enthusiastic Whig is evident from an enigmatic diary entry of 1840, "Gave my owl . . . for the Log Cabin." The Log Cabin, Whig headquarters at Broadway and Prince Street, was already, according to a broadside reproduced in Kouwenhoven's *Columbia Historical Portrait of New York*, provided with two bald eagles and a raccoon. Whether Rogers's owl was live or stuffed, we will probably never know.

Gratitude is a rare virtue, but Rogers possessed it. On December 13, 1840, he called on the widow of William Havard Eliot, his first wealthy client and the anonymous author of *A Description of Tremont House*, Rogers's epoch-making hotel. In record-

TREMONT HOUSE
The hotel, which opened in 1829, was designed by Isaiah Rogers.

ing the visit, Rogers wrote, "It gave me great pleasure to see the wife and children of my best friend I ever had, the memory of which I shall ever cherish with the deepest sense of gratitude, for William H. Eliot was my best friend. He was a friend indeed. Though I enjoyed his friendship but a short time, it was of that kind which is the most lasting. He by his aid in my circumstances was the main spring to all my after success. He gave me not silver and gold, but he gave good precept and confidence to pursue my course, and he gave me a good name and reputation. What more could I wish? God bless his wife and children."

The first year covered by the diaries, 1838, ends with tragedy. Between Christmas Day and New Year's Day three Rogers children died of smallpox. Another died the next day (January 2). The final entry for 1838 is a poignant prayer, "This year ends with sorrow and affliction of the severest kind. May the God of all goodness grant us health and prosperity for the future as is consistent with His holy will and pleasure. Amen." Four children grew to maturity. Rogers never again mentioned his terrible loss, but it is doubtless significant that he contributed his services at less than cost when the Boston Female Orphan Asylum was built in 1846. He delighted in the company of children. On May 1, 1852, he wrote, "Nashville. Started in the cars on an excursion to the country with a May party from the school . . . Found the company very agreeable . . . Nothing stiff or reserved in their manner. The children full of glee and frolic . . . As we landed from the cars, all was life. All commenced to prepare their snacks, and it did seem as though all were well pleased. We got home about dark. Most of the little ones sobered down by the fatigue. So ended a pleasant day in my life."

The last surviving pages of the diaries find Rogers, in September, 1867, vacationing in his beloved Marshfield and enjoying again the country life he knew as a boy. It is pleasant to find him, after a summer spent in walking, sailing, fishing, clamming, and picking berries, apples and nuts, carefree and at peace less than two years before the end of his fruitful life. He died in Cincinnati on April 13, 1869. Despite the terse, laconic and sometimes cryptic style of many passages in the diaries, it is possible not only to reconstruct in considerable detail the professional accomplishment of an important American architect but also to discover much of the private personality of a creative, industrious, honorable, kindly and most engaging man.

Our Growing Collections

ROLAND BAUGHMAN

Gifts

ACADEMY *of Political Science gift.* On April 11, 1933, George Bernard Shaw addressed the Academy of Political Science at the Metropolitan Opera House in New York. His speech, which was delivered extemporaneously, was entitled "The Future of Political Science in America," and it was carried to a radio audience by Station WJZ. Although no prepared text existed, a court stenographer had been assigned to take down the address; this was later sent to Mr. Shaw in England for his emendations in preparation for publication. Shortly thereafter it was published by Dodd Mead & Co.

Recently the typescript, with the author's manuscript changes, turned up in the files of the Academy, whose office is located on the Columbia campus. Following an established practice, the typescript has been deposited in Special Collections, together with the correspondence and other documents relating to the occasion. It is a notable collection, and one that we are delighted to have the responsibility for preserving. The speech, needless to say, which was typically outspoken, often acid, and always perceptive, excited a great deal of controversy.

Allen gift. Through the good offices of Mr. Ronald D. Kissack we have received a remarkable letter by Horace Greeley, 4 November 1864, the gift of Mrs. Kissack's grandmother, Mrs. Emma Allen of Long Beach, California. The letter is an answer to a subscriber of Greeley's paper, the *New York Tribune.* The subscriber (whose name we have been unable to decipher) had apparently suggested the assassination of Jefferson Davis as a way of ending the War. Greeley replied: "Trust God in all

things and work by His means. I submit that assassination is not among these." He concluded his letter with the comment that "the War will last no longer than we need its trying and ultimately purifying influences."

A. I. G. A. gift. The American Institute of Graphic Arts has sent for inclusion in the depository file in Special Collections the books of 1964 production which won places in the "Fifty Books of the Year."

Barzun gift. Dean Jacques Barzun (A.B., 1927; Ph.D., 1932) has presented a full documentation of his work and that of his colleagues in editing and completing the monumental *Modern American Usage* by the late Wilson Follett. The work, which has been published this fall by Hill & Wang of New York, was left unfinished by Follett at the time of his death. Dean Barzun, with the aid of Carlos Baker, Frederick W. Dupee, Dudley Fitts, James D. Hart, Phyllis McGinley, and Lionel Trilling, then took up the task of bringing Follett's great compilation to completion.

Dean Barzun has requested that, for the time being, no access be given to the materials without his permission.

Benjamin gift. Toward the end of his life, Mark Twain often sought escape from his many unhappinesses through the companionship of younger people. One of his less well-known ventures during that period was his "Angel-Fish Aquarium," a loosely-knit club comprising a number of little girls of his acquaintance who lived in various parts of this country and abroad.

Recently Mr. Henry Rogers Benjamin made it possible for Columbia to acquire a packet of nineteen letters which Twain had written to one of his "Angel Fish"—Dorothy Sturgis, now Mrs. Lester W. Harding and a distinguished artist, whom he had

met in 1908 while on a Bermuda cruise with his good friend (and Mr. Benjamin's grandfather) H. H. Rogers. The letters are wonderfully warm, and reveal Twain's great ability to endear himself to children.

Mark Twain with Dorothy Sturgis, one of his "Angel Fish," on board the *S. S. Bermudian* in 1908.

Along with the letters has come a most delightful account by Mrs. Harding of how her friendship with Mark Twain began and grew.

Bentley gift. Professor Eric Bentley has presented the typescript of his translation of Bertolt Brecht's *Manual of Piety*, which bears the manuscript annotations of the author and poet, Randall Jarrell.

Bigongiari gift. Mrs. Dino Bigongiari has presented to Colum-

biana two important mementos of her late husband. One is his official appointment as Professor of Latin, 1904, and the other is an undated testimonial presented to him by a number of his distinguished colleagues at Columbia.

Brewster gift. Once again we are indebted to Professor Dorothy Brewster (Ph.D., 1913) for the gift of important and unique materials. To be recorded here are three letters she received from prominent authors—one from Somerset Maugham written from Cap Ferrat, France, early in 1936; one from Sylvia Townsend Warner, November 29, 1938; and one from Virginia Woolf, January 15, 1935.

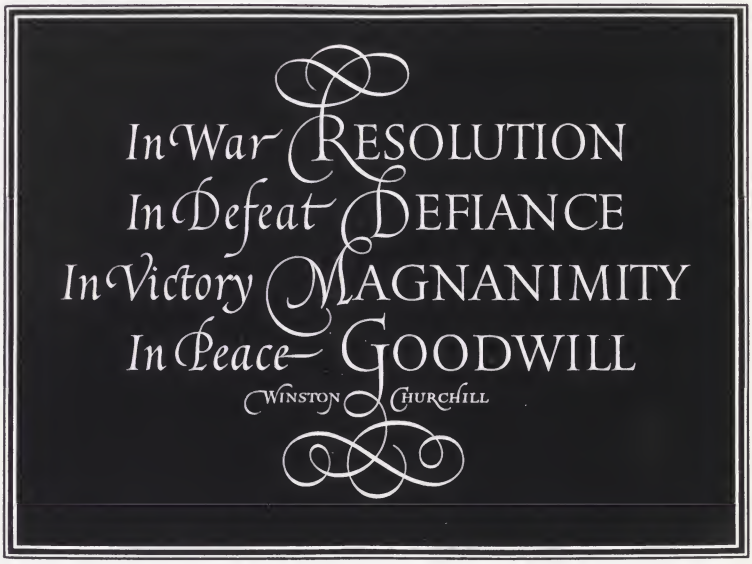
Buehler gift. Columbiana is grateful to Mr. Martin H. Buehler of Philadelphia for the gift of the A.B. diploma of William B. Walker, 1865.

Class of 1923 gift. At its annual dinner on May 17, the Columbia Class of 1923 presented to the Libraries an important 15th-century work, the Strassburg, 1499, edition of *Gesta Romanorum.* This work, compiled around the beginning of the 14th century, though styled "Deeds of the Romans," was drawn from widely disparate sources including oriental folklore, European fabliaux, and the lives of Christian saints, to all of which moralistic discussions were appended. Originally intended to furnish members of the clergy with material for their sermons, the tales later were used by the authors of native English literature, and plots for works by Chaucer, Gower, and even Shakespeare can be traced to *Gesta Romanorum.*

This is the third time the Class of 1923 has come forward with rare and costly gifts for Special Collections, and we are deeply grateful for the unique interest and generosity of the Class.

Crawford gift. Mr. John W. Crawford, Jr., has presented a fine

specimen of the calligraphic artistry of Leo Wyatt. The text which Mr. Wyatt has so exquisitely engraved in wood is Winston Churchill's famous dictum—"In war, resolution; in defeat, defiance; in victory, magnanimity; in peace, goodwill."



Calligraphic engraving by Leo Wyatt. (Crawford gift)

Crouse gift. Mrs. Russell Crouse has added a splendid collection to the papers of her father, John Erskine. The present gift comprises eleven letters written by Erskine to Clara Beranger (Mrs. William DeMille), covering the period 1928-1942.

Durgin gift. Mrs. James H. Durgin has presented a fine copy of the Reverend Samuel Fisher's *The Testimony of Truth*, London, 1679.

Greek and Latin Department gift. Columbiana is indebted to the Department of Greek and Latin for a number of gifts of memorabilia, and for the deposit of the Department's correspondence and records for the period 1910-1951.

Grimm gift. Mr. Peter Grimm (A.B., 1911) has added a number of useful volumes recently, including early 19th-century editions of works by William Coxe, Oliver Cromwell, John Milton, Thucydides, and Horace Walpole.

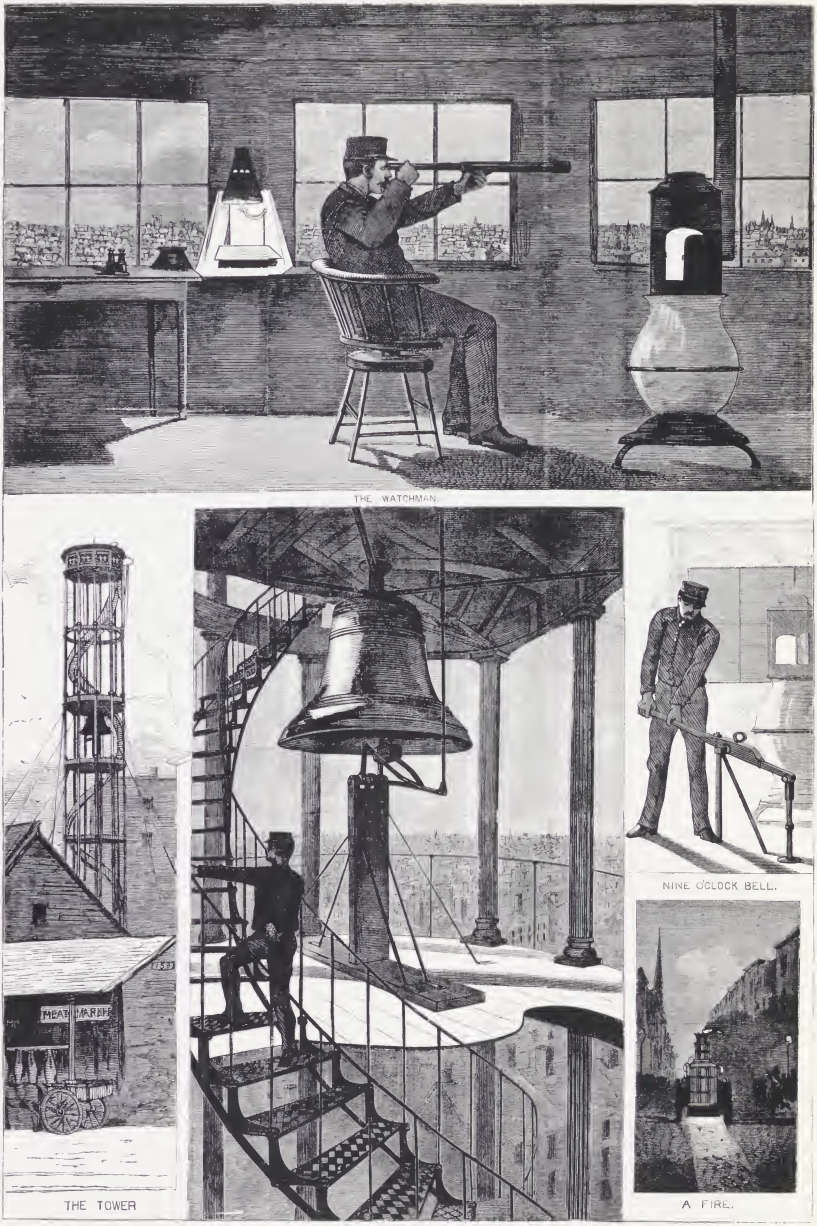
Hayes gift. A collection of greatest interest and importance has come as the gift of Mrs. Carlton J. H. Hayes. The gift comprises the manuscripts, notes, and papers of her late distinguished husband (A.B., 1904; A.M., 1905; Ph.D., 1909; Litt.D., 1929). Use of most of the papers is unrestricted, but those relating to the war years, 1942-45, when Professor Hayes served as Ambassador to Spain, may not be used without Mrs. Hayes's written permission.

Hofstadter gift. Professor Richard Hofstadter (A.M., 1938; Ph.D., 1942) has presented the manuscript of his recently published book, *The Paranoid Style in American Politics,* New York, Knopf, 1965.

Holden gift. Mrs. Arthur C. Holden has recently undertaken to build at Columbia a collection of the works of Winslow Homer, as they were published in *Harper's Weekly* from 1857 to 1874. With the help of an agent, she has already acquired a goodly number of the prints, all suitably mounted for display. In due course, Mrs. Holden expects to make the collection complete.

In addition, Mrs. Holden has presented a number of portraits and other memorabilia of Mark Twain, these too being taken from various issues of *Harper's Weekly.*

International Affairs Library gift. Over 300,000 monographs, periodicals (issues) and newspapers (issues) have been received at the Libraries since the beginning of Columbia's participation in the Public Law 480 Programs, administered by the Library



The watch tower at the corner of Spring and Varick Streets in New York. The drawings, by Winslow Homer, were printed as a full-page illustration in *Harper's Weekly*, February 28, 1874. (Holden gift)

of Congress. These Programs, initiated in 1962, have brought to the Libraries current publications from India, Indonesia, Israel, Nepal (recent), Pakistan, and the United Arab Republic. The materials received are published in English and the major languages of the countries noted. Those not immediately distributed to the various departmental libraries are administered by the International Affairs Reading Room.

Lamont gift. Dr. Corliss Lamont (Ph.D., 1932) has presented a volume of unique Santayana interest. It is the 1894 edition of J.-K. Huysmans' *A Vau-L'Eau*, on the back paper cover of which is pencilled an unfinished sonnet in Santayana's hand, and at the front his ownership inscription—"G Santayana, souvenir de C. L. (Santayana's classmate and friend, Charles Loeser) Paris, Septembre 1898." Loosely laid in the volume—which Dr. Lamont has had handsomely bound in ¾ blue morocco—is a bill for a luncheon at Taverne des Dauphins, Grenoble.

Law Library gift. These include books, law review issues and pamphlets from Professor Wolfgang Friedman; a collection of journals, books and pamphlets from Professor Walter Gellhorn; a similar gift from Mr. Benjamin Ira Gertz; a set of *Harvard Law Review* (1910 to date) from Mr. Jonathan Shapiro; a partial set (297 vols.) of U.S. Supreme Court Reports from Mr. Cheril Redmond; and 3 volumes of early U.S. Session Laws (1799, 1800, and 1802) from Mrs. Frank Frazer Hart of Ridgewood, New Jersey.

A gift of special significance is that made recently by Mrs. Leona Gillette Russell (Law '32) of Mt. Vernon, New York. It includes about 1600 volumes of New York laws, digests, reports, encyclopedias, treatises, etc. Mrs. Russell has given this collection in memory of her father, Ralph Gillette (1873-1953).

Macy gift. Mrs. George Macy has presented a superb collection of editions of Horace assembled by her late husband (1921 C).

The collection had been formed to illustrate Mr. Macy's belief that a consensus of fine printing over the centuries could be achieved by means of editions of Horace alone—and truly as we examine this collection of 28 volumes dating from the 15th to the 20th centuries, and including productions by Aldus, Plantin, Elzevir, Baskerville, Bodoni, and Didot, it is easy to see that the stately Latin of Horace has indeed brought out the best efforts of printers.

Mrs. Macy has presented the books as part of the George Macy Memorial Collection.

Marraro gift. Professor Howard R. Marraro of the Italian Department has presented a number of his books and items of memorabilia to the Libraries, for which we are most grateful. Special note, however, should be taken here of two extremely important letters from Filippo Mazzei, sympathizer with the American colonies, and friend of Thomas Jefferson and Patrick Henry.

Mazzei (1730-1816) was an Italian physician, merchant, and horticulturist who came to America shortly before the Revolution, and who became in 1779 the agent to negotiate a loan for the Commonwealth of Virginia from the Grand Duke of Tuscany. In this he failed because, on being taken prisoner by the British, he destroyed the papers authorizing him to act—papers which would have convicted him of being a colonial agent if he had retained them.

When the war was over he returned briefly to America, and in his later life he seriously considered establishing his permanent residence here—his desire to do so is clearly revealed in the letters Professor Marraro has presented, one of which indicates that fear of losing the pension he was receiving from the Czar (he had become a citizen of Poland) may have been his chief reason for remaining in Europe.

One of the letters (3 July 1805) was to Scipione Piattoli, through whom Mazzei had obtained his post as agent to the King of Poland; the other is a double draft (13 February 1811) to an unnamed correspondent (almost certainly Thomas Jefferson). Both are lengthy and full of detail, and Professor Marraro has generously provided full translations of them.

Melville gift. Mr. Ward Melville (A.B., 1909) has presented to Columbiana the manuscript minute book of the Debating Society of his class for the year 1905/6.

Morris gift. Professor Richard B. Morris (M.A., 1925; Ph.D., 1930) has made a voluminous and most valuable addition to his papers. The present gift includes his correspondence with prominent persons, as well as notes and drafts of some of his more recent scholarly publications. Perhaps the most notable part of the gift is Professor Morris's correspondence with Felix Frankfurter covering the period 1929-42. "None of these letters," writes Professor Morris, "has ever been published, and they convey much of FF's literary felicity and pungency as well as his views on life and the law."

Parsons gift. Upon his return from sabbatical leave in England, Professor Coleman O. Parsons (A.B., 1928) brought into Special Collections three slim booklets which he wished to present. Two of the items are unbelievably rare examples of the chapbook condensations of novels by Sir Walter Scott, *The Pirate* and *The Fortunes of Nigel*, published in London ca. 1816-30. The first-named of these was issued by Dean and Munday of Threadneedle-Street; the other appeared under the aegis of Hodgson & Co. of Newgate-Street. Each has a folding color-plate frontispiece done in the mode of—if not actually by—Cruikshank. Each, too, has its original blue paper covers and is untrimmed—

the *Nigel,* in fact, is unopened. Professor Parsons has written a short account of these popularizations of Scott's "Waverley Novels."

The third item in Professor Parson's gift is a copy of Lord Warriston's *Causes of the Lords Wrath against Scotland,* [London] 1653.

Samuels gift. Shortly before his recent untimely death, Mr. Jack Samuels (A.M., 1940) joined with his wife and his mother, Mrs. Mollie Harris Samuels, in presenting in memory of the latter's brother-in-law, Samuel Blumberg, a pristine copy of the first serialized version of H. G. Well's *Outline of History.* Published by George Newnes Ltd. of London, the work appeared twice monthly in 24 parts from November, 1919, to October, 1920. The edition contains colorplate illustrations not present in the regular issues. It is of extreme rarity—and, in its beautiful condition, unmatched. The set bears the bookplate of the great bibliophile, Frank J. Hogan.

Sawyer gift. Miss Eleanor Conway Sawyer of West Barnstable, Cape Cod, has presented a packet of letters that passed between her grandparents, Moncure D. and Ellen D. Conway, together with a few from her grandfather to her mother, Mildred Conway Sawyer. This gift is gratefully received for inclusion in our well-known and frequently consulted "Moncure D. Conway Collection."

Scherman gift. Mrs. Bernardine Kielty Scherman has presented her files of correspondence and the manuscripts and printed copies of her numerous books and articles. They document a long and significant career in American letters. Author of the recent *Girl From Fitchburg* and editor of *A Treasury of Short Stories,* now in its seventh edition, Mrs. Scherman has served as editor of the magazine *Story,* columnist for the *Ladies' Home Journal* and the *Book-of-the-Month Club News,* and book re-

viewer for the *Saturday Review of Literature*, *The New Leader*, and other periodicals. Her manuscripts and correspondence relating to all these activities are present in the collection. Of special interest are the long and rich files of letters from Dorothy Canfield Fisher and W. Somerset Maugham, as well as letters from other contemporary authors, among them Bernard Berenson, Isak Dinesen, Rumer Godden, Franz Werfel, and Kathleen Winsor.

Selby gift. Mrs. Nathaniel Selby of New Rochelle has presented to the Medical Library a collection of monographs and journals relating to psychoanalysis. The volumes had formed part of the personal library of her late husband, a former member of the Department of Psychiatry. The collection not only supplies works that were lacking from our holdings, but also provides additional copies of much-used psychoanalytical publications.

Thorndike bequest. The death of Professor Lynn Thorndike (A.M., 1903; Ph.D., 1905) on December 28, 1965, took from the Columbia campus one of its most familiar and best-loved figures. Ever since his retirement from active teaching in the field of the history of science he had occupied a study on the sixth floor of Butler Library, just down the hall from the Special Collections reading-room, which he visited almost daily to consult the file of the catalogues of manuscript collections in other institutions.

With very few exceptions, Professor Thorndike (a staunch supporter of the Columbia Libraries) bequeathed his books to us, as well as all of his notes and correspondence concerned with his scholarly interests. Of particular note is a group of seventy old and rare books in his field, dating from the 16th through the 18th centuries. And there are more than a thousand later works, many of them bearing Professor Thorndike's annotations and corrections.

Through the cooperation of the executor of the estate, Dr. Thorndike's nephew, Professor Robert L. Thorndike of Teachers College, title to all these materials has been transferred. Important as they are—and as mementos of the work of one of the foremost scholars in his field they are of the greatest importance—we shall sorely miss the erudition, the friendly dry wit, and the constructive comments for which so many of us remember Lynn Thorndike.

Unterecker gift. Professor John E. Unterecker (M.A., 1948; Ph.d., 1956) has presented the correspondence, manuscripts and proofs of his *Approaches to the Twentieth Century Novel.*

Notable Purchases

Manuscripts. The earliest item acquired in the period of this accounting is a manuscript dating from the late 13th or early 14th century. It is a remarkable piece—probably made up for school use—containing the *Disticha* of Dionysius Cato; an unidentified grammatical text by one Tebaldus; "Epigrammata" by Prosper Aquitanus; and selected fables from Aesop.

Collections. A collection of unusual interest comprises the rough notes and drafts of twenty letters from Joseph Fouché to the Austrian statesman, Metternich. Fouché, it will be recalled, after a lifetime of power, duplicity, intrigue, and opportunistic activities, fell into total disgrace after the Bourbon restorations. These letters, written near the end of his life (1816-1820) during the opening years of what has been called the "Age of Metternich," represent their author's efforts to regain some of his earlier standing by ingratiating himself with Europe's man of the hour.

Columbia's Moncure Daniel Conway Collection, comprising some 5,000 pieces, was presented by his descendants more than

a quarter a century ago, and has been fruitfully used by scholars ever since. Recently we were able to purchase a lot of some 66 letters and manuscripts to be added to the collection. It is a most important lot, including letters to Conway from Robert Browning (4), Mark Twain (18), Ralph Waldo Emerson (5), Thomas Henry Huxley (4), and Walt Whitman (4). Among the prominent persons represented in the collection are Thomas Carlyle, Charles Darwin, Horace Greeley, Oliver Wendell Holmes, Henry James, D. G. Rossetti, A. C. Swinburne, and many others.

Two lots of letters from Hart Crane were recently purchased, adding greatly to the depth and usefulness of our already paramount collection of that author's manuscripts. One is a group of 19 pieces of correspondence to Isidor Schneider covering the period from 1927 to 1932. The other comprises both letters (16) and printed matter from the collection of Susan Jenkins Brown. In the latter group is a copy of Crane's *White Buildings*, inscribed by the author to Mr. and Mrs. Brown, and seven books from his library.

Individual printed items. One 15th-century book has been purchased. It is the copy formerly owned by the late Professor Dino Bigongiari of Savonarola's collected sermons—*Prediche quadragesimali dell' anno 1495*, printed at Florence, 8 February 1496/97. The volume was purchased by means of the Friends' Book Account.

An item of unusual importance is a complete run of the Kenyon College (Ohio) students' literary magazine *Hika*, for the period 1938-40, when Robert Lowell was a student there and served as a member of the magazine's staff. The run consists of 17 issues with contributions by Lowell, John Crowe Ransom, Randall Jarrell, Louis Adamic, W. H. Auden, Merrill Moore, Ezra Pound, Wallace Stevens, Peter Taylor, William Carlos Williams, and many other well-known literary persons. Some

of Lowell's poetry was revised from the versions here published for inclusion in the 1947 Pulitzer Prize volume, *Lord Weary's Castle*. The magazine run—duplicated in very few other libraries—was purchased by means of the Friends' Book Account.

PICTURE CREDITS

Credit for some of the illustrations in this issue is acknowledged as follows: (1) *Article by Alan Burnham:* The photographs of houses were provided from the files of the New York Landmarks Preservation Commission, the picture of the garden is from Edmund T. Delaney's *New York's Turtle Bay, Old and New* (Barre, Massachusetts, Barre Publishers, 1965). (2) *Article by Jane B. Davies:* The portrait of Alexander J. Davis and his architectural drawings are from Avery Library; the photograph of Montgomery Place is from *Historic Houses of the Hudson Valley* by H. D. Eberlein and C. V. Hubbard (N. Y., Architectural Book Publishing Company, Inc., 1942). (3) *Article by Denys Peter Myers:* The rare photograph of Isaiah Rogers was supplied by the author; the portrayal of Tremont House is from William Havard Eliot's *A Description of Tremont House* (Boston, Gray and Bowen, 1830). (4) *Our Growing Collections:* The photograph of Mark Twain and Dorothy Sturgis was presented by Mrs. Lester W. Harding.

In Memoriam: Jack Harris Samuels

Jack Harris Samuels (A.M., 1940) died in his sleep on Thursday, September 29. He had been a member of the Friends of the Columbia Libraries since 1956, and an active member of the Friends' Council since July 1, 1964. His many gifts to Special Collections have caused his name to appear with regularity in "Our Growing Collections." He is survived by his wife, Helen Kincheloe Samuels, and his mother, Mollie Harris Samuels.

Jack Samuels was internationally known as a bibliophile. He had formed a magnificent collection of English literature from the late 16th century to the 20th century. His specialties were the drama of the Restoration, Victorian "three-decker" novels (with particular emphasis on Anthony Trollope), Australian literature, and first editions of works by contemporary authors. Among the authors whose works he assiduously collected was Theodore Dreiser, and it was this collection, comprising inscribed first editions and manuscripts, which he presented to Columbia University in 1961.

We at Columbia will always remember Jack Samuels as one who held the best interests of his Alma Mater in his heart.

Activities of the Friends

MEETINGS

Fall Meeting on November 9. As we go to press with this issue of the *Columns*, plans have been completed for the regular fall meeting of the Friends. It will be held on Wednesday evening, November 9, at the Men's Faculty Club. The speaker will be Robert Halsband, Adjunct Professor of English, whose address is entitled: "Rare Books and Manuscripts: Luxury or Necessity?" An exhibition of rare and unusual books and manuscripts which have been acquired during the past year will be on view in Butler Library, and a selection from the exhibition will be placed in cases in the Faculty Club for examination by our members and guests at the time of the meeting.

Note

The annual financial report of the Friends which is usually published in the November issue of the *Columns* will appear in a later issue.

THE FRIENDS OF THE COLUMBIA LIBRARIES

PRIVILEGES

Invitations to exhibitions, lectures and other special events.

Use of books in the reading rooms of the libraries.

Opportunity to consult librarians, including those in charge of the specialized collections, about material of interest to a member. (Each Division Head has our members' names on file.)

Opportunity to purchase most Columbia University Press books at 20 per cent discount (through the Secretary-Treasurer of the Friends).

Free subscriptions to columbia library columns.

* * *

CLASSES OF MEMBERSHIP

Annual. Any person contributing not less than $15.00 per year.

Contributing. Any person contributing not less than $25.00 a year.

Sustaining. Any person contributing not less than $50.00 a year.

Benefactor. Any person contributing not less than $100.00 a year.

Checks should be made payable to Columbia University. All donations are deductible for income tax purposes.

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